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TABLE OF CONTENTS

3 Introduction — Architecture For Worship
5 Our Lady of Queen of Peace - Madison, WI
6 St. John's Evangelical Lutheran Church - Baraboo, WI
7 St. Thomas Aquinas Catholic Church - Madison, WI
8 Chapel, St. Joseph Hospital - Marshfield, WI
9 St. Mary's Catholic Church - Waukesha, WI
11 What Is Religious Architecture?
18 Wisconsin Architect Reminders
23 News Photographers Competition Sponsored By WSA
24 Class I Honor Award - "Milwaukee Auditorium"
25 Class II Honor Award - "St. Josaphat's Basilica"
26 Class I Merit Award - "American Can Warehouse"
27 Class I Honorable Mention - "Proctor & Gamble Warehouse"
27 Class I Honorable Mention - "Clinical Science Center Lobby"
28 Class I Honorable Mention - "Construction of Bridge"
29 Class II Honorable Mention - "Station in Cedarburg, WI"
29 Class II Honorable Mention - "UW-Green Bay Library Learning Center"
30 Class II Honorable Mention - "Austin House, Wauwatosa"
30 Class III Honorable Mention - "Elizabeth Plankinton House, Milwaukee"

SOCIETY NEWS

31 Suppliers Reserve Booth
31 Executive Committee Actions
32 Membership Actions
32 People/Places
33 Architectural Consultant Wanted
33 Architect Wanted
33 Position Available
33 Position Vacancy Announcement
34 Architects Win Damage Case
35 Energy Short Courses

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INTRODUCTION — ARCHITECTURE FOR WORSHIP

During this traditional holiday season, the Wisconsin Architect Editorial Advisory Board extends its best wishes to you. In keeping with the holiday theme, this month's Wisconsin Architect looks at the field of religious architecture.

The early history of architecture can almost be traced by studying the evolution of the renaissance cathedral. Whether embodied in the pylons along the Nile, the columns in Greece, or the buttresses in France and Germany, the greatest advancements in architecture have for centuries been exhibited in spaces for worship.

During the last century, other building types have superseded religious buildings in sheer size and total influence on other architecture. Few other building types have, however, surpassed religious buildings in their emphasis on space and form. The past few years has witnessed a surge in the size and number of congregations. More architects are becoming involved in designing architecture for worship. On the following pages we present examples of the work of several Wisconsin architects. We thank these firms for contributing these examples and we look forward to a prosperous new year.

Bowen Kanazawa Partnership Architects, Madison. St. Luke's Episcapal Church, Madison, WI.

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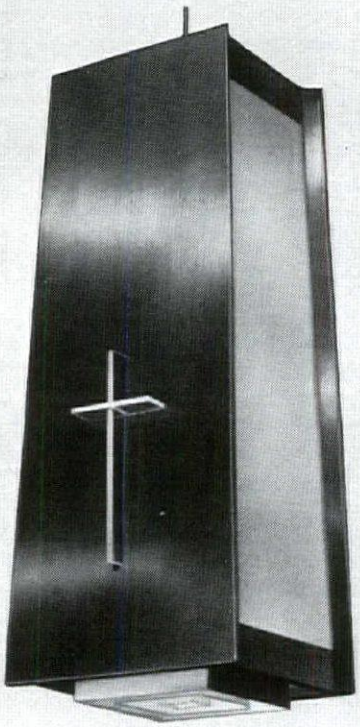

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Our Lady of Queen of Peace
Madison, WI

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POTTER, LAWSON & PAWLOWSKY

Our Lady Queen of Peace church was built in Madison in the 1950's. The floor was of marble and resilient tile, walls were of brick and the ceiling was plaster with downlights. The altar was near the rear of the sanctuary, ahead of the tabernacle which stood on a raised platform. Behind the tabernacle was a wood and glass screen.

The goal of the rennovation program was to move the altar forward in keeping with the liturgical changes, create a small chapel beyond the altar, and in general create a new character for the sanctuary.

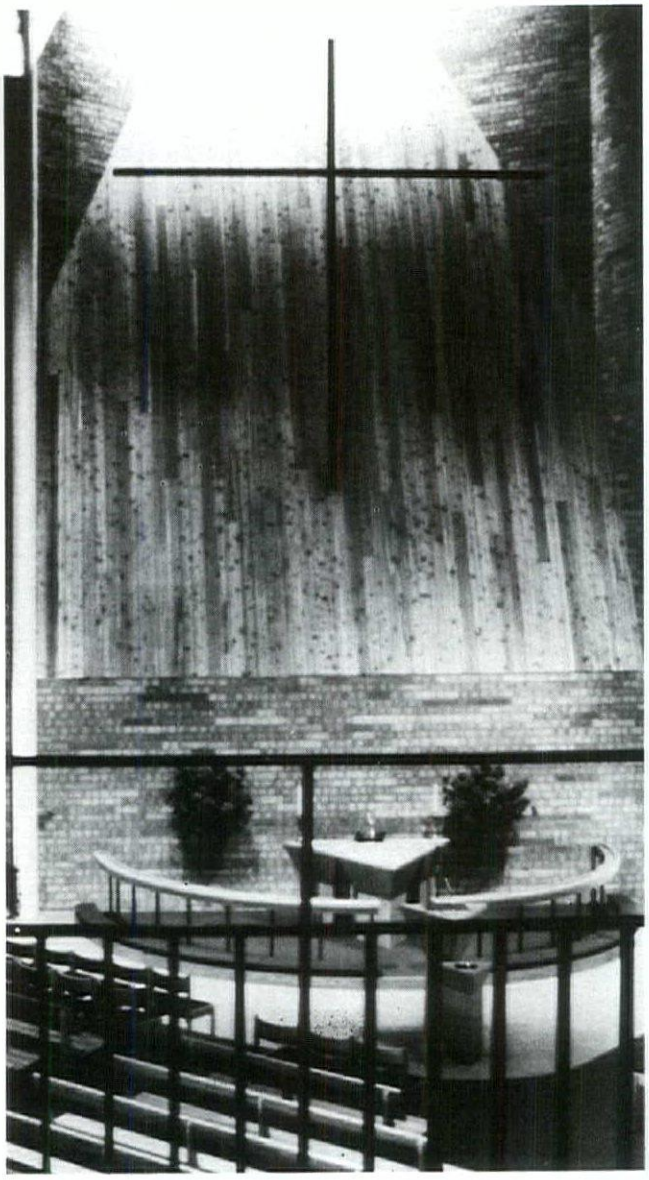
The design, as it evolved, proposed the creation of a permanent screen, three dimensional in character. The screen incorporates an open Bible, a chair for the priest, hangings and space for plants or other displays. The chancel furnishings, pulpit, altar and baptismal front are designed in such a way that they fit into the nitches in the screen, so that when the platform is to be used for other purposes, the entire screen becomes a backdrop for those purposes. The nitch which holds the altar also serves as a location for banners for various seasons of the church year. The processional cross is located at the junction of the panels during services, and between services, but is carried during the procession and recession. The sanctuary candle hangs above the cross.

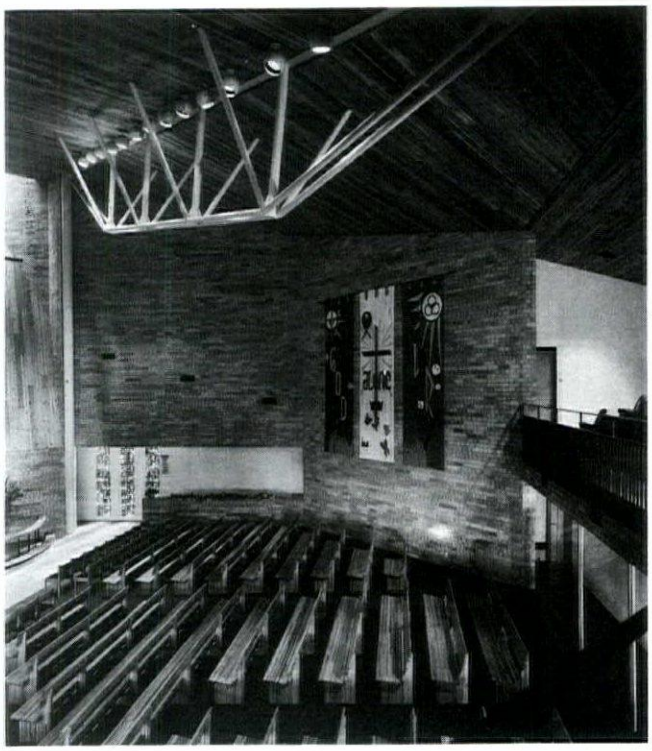
The floor is now carpeted both on the platform and down the aisles. The old plaster ceiling has been covered with a new wood ceiling in keeping with the remainder of the sanctuary, with no perforations for lights, but rather lighted from below. A new sound system has also been added.

Bowen Kanazawa
Partnership Architects
Madison, WI

BOWEN KANAZAWA

St. John's Evangelical
Lutheran Church
Baraboo, WI





St. Thomas Aquinas
Catholic Church
Madison, WI

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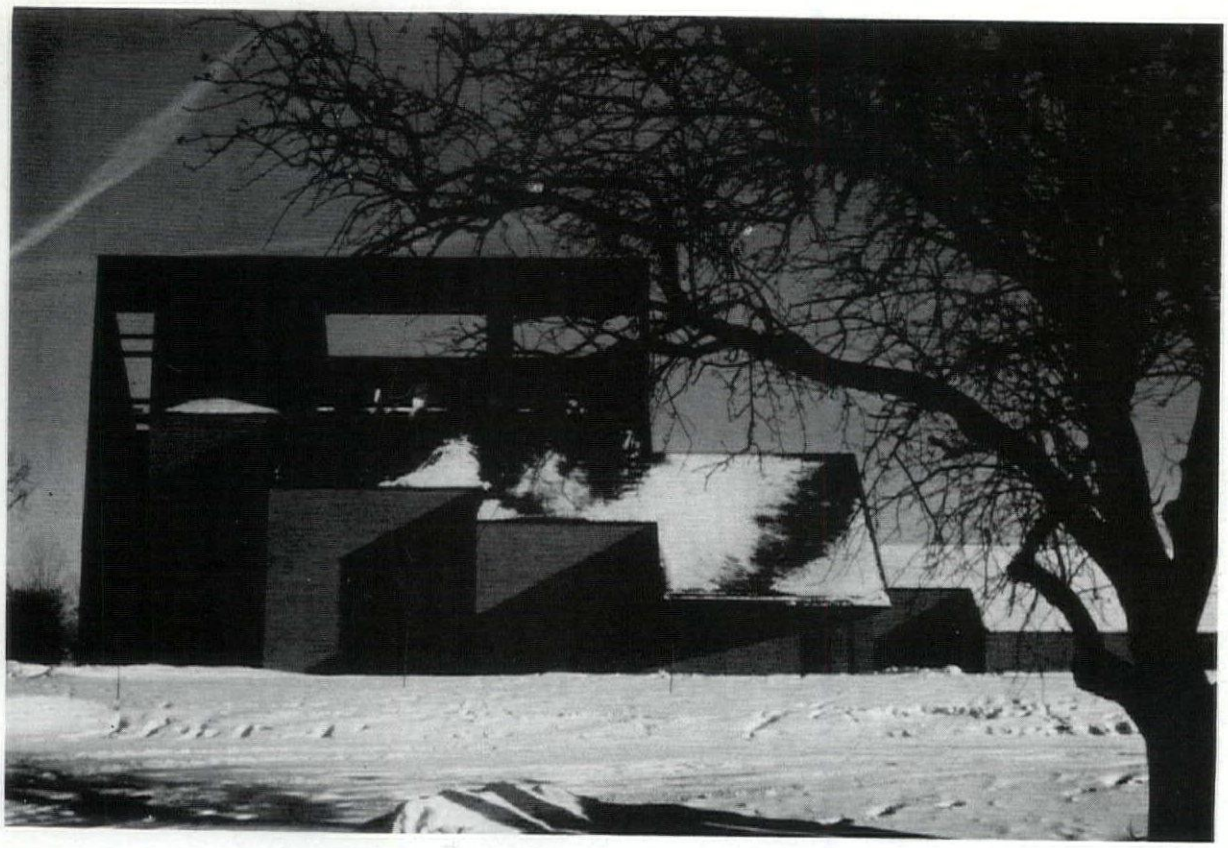

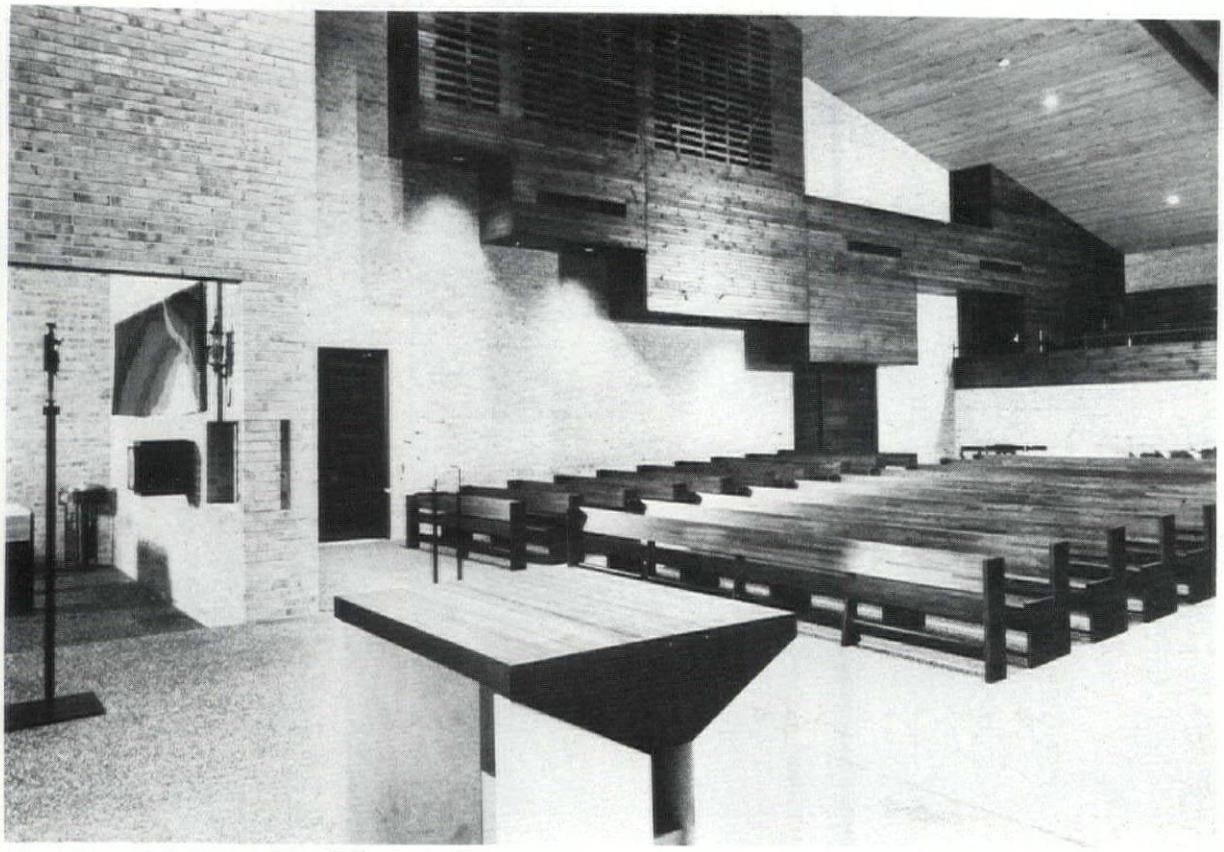

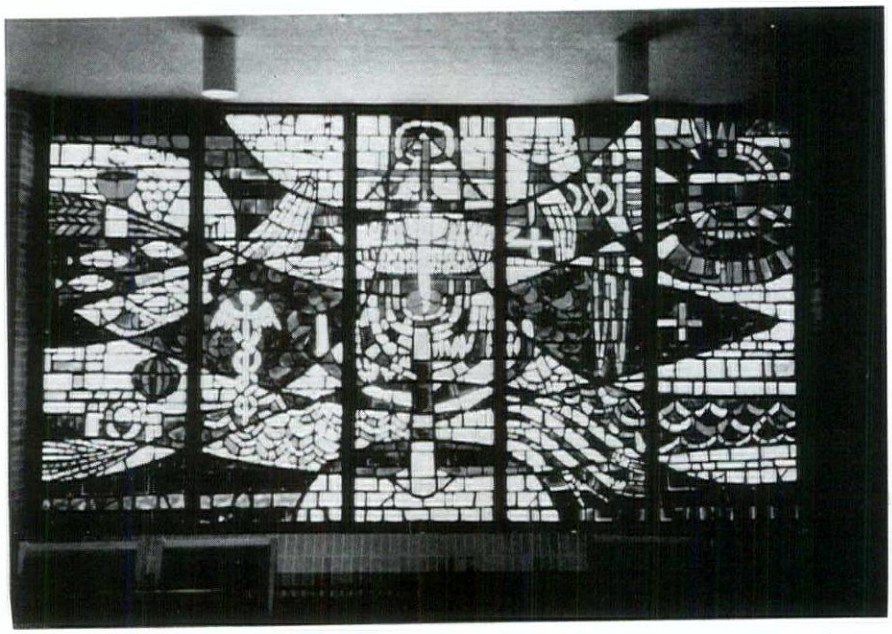

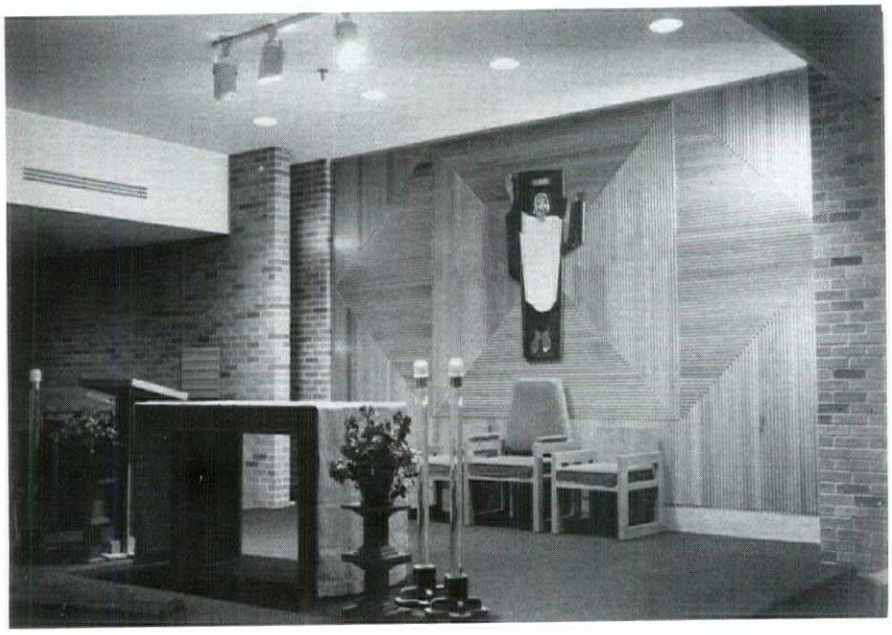

Chapel
St. Joseph Hospital
Marshfield, WI

The chapel is located at the visitor's entrance level to the hospital. It is a short distance away from the visitor's lobby and the emergency waiting room. The space, with fixed seating for approximately 75 persons and space for wheelchairs, is available for public worship as well as for meditation and for reflection.

The chapel is near square in shape. The principal entrance is from the side. When entering the space you are aware of the location of the elements for liturgical worship at your right, and the chapel theme wall at your left. The theme wall, a faceted glass window that symbolizes the healing ministry of Christ, was designed by Mr. Francis Deck of Kirckwood, Missouri. The seating is arranged so that the visual impact of the theme wall is not in conflict with the focus of attention during worship, meditation or reflection.

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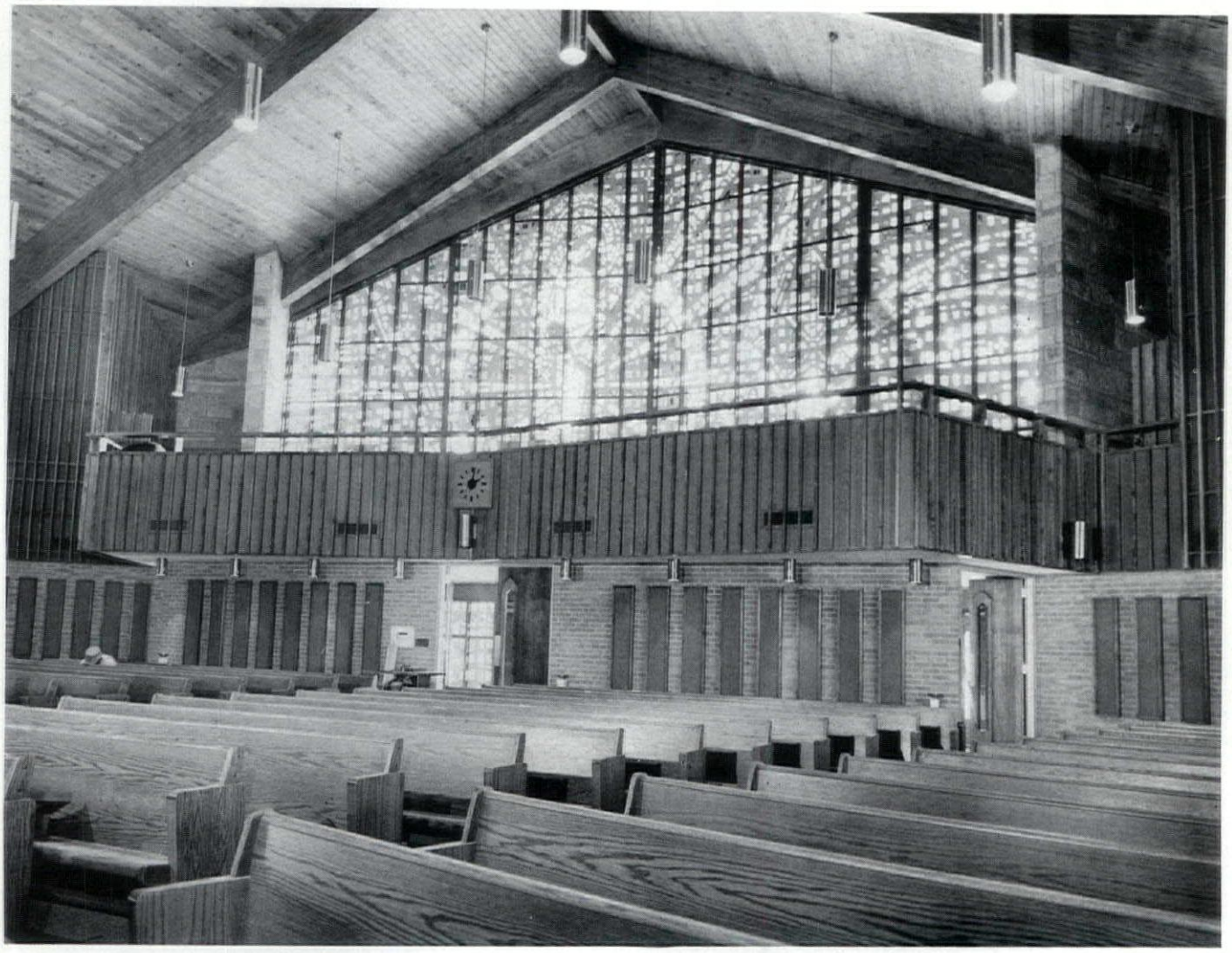
St. Mary's Catholic Church
Waukesha, WI

This Roman Catholic Church is located on an urban corner and connects an existing school on one street with the existing rectory on the other. The site slopes 29 feet from the street to the parking lot adjoining the rectory.

The interior was designed so that none of the 1,000 worshippers is more than 13 pews from the altar — allowing close participation for those attending. The facet glass window measures 40 feet by 60 feet. The laminated wood arches span 150 feet.



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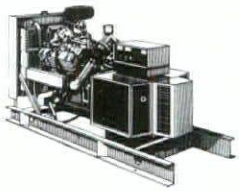

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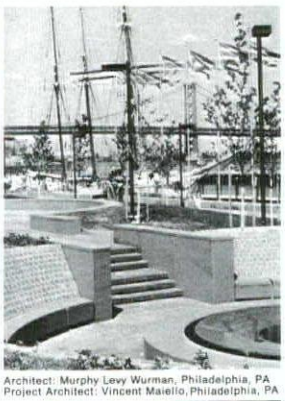
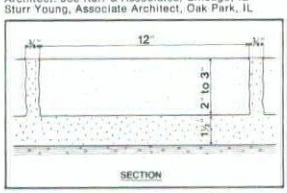
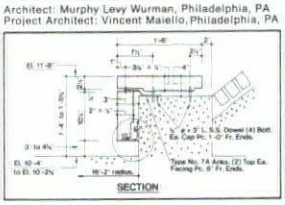


Architect: Murphy Levy Wurman, Philadelphia, PA
Project Architect: Vincent Maiello, Philadelphia, PA





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WHAT IS RELIGIOUS ARCHITECTURE?

EDWARD A. SÖVIK, FAIA
Northfield, Minn.
Past President, Guild for Religious Architecture

Reprinted in Part from Faith & Form

I remember Douglas Haskell once telling a story about when as a recent college graduate he visited Unity Temple in Oak Park with Frank Lloyd Wright. Ingenuously Mr. Wright asked him his opinion of the nearly finished building, and Haskell responded something to the effect that he didn't think it was the architecture of religion but a fine example of the religion of architecture. The subtleties of this comment can lead one to reflect on the association of the words "religious" and "architecture"; these pages are an attempt to verbalize some of these reflections, and examine in what sense the words might fit most fruitfully together.

It is generally taken for granted that buildings intended to shelter worshipping people are religious architecture, and in a casual way this is a satisfactory assumption. But as Professor Josept Sittler once said, it is no more logical to call a church building religious architecture because it encloses religious people than to call a monk's trousers religious pants. The fact that a congregation owns a barn doesn't make the barn religious architecture. The fact that a congregation uses a theater for worship, as some do, doesn't make it religious architecture. And if a synagogue or church is turned into a museum, as some have been, the change in use doesn't make the building suddenly profane architecture. The fact that a designer has pious intentions and is eager to serve religious enterprises can hardly make his work religious either. It is not ownership, nor use, nor the designer's intent which qualifies architecture as religious.

The only justification for the use of the term "religious architecture" at all, perhaps, is quality in the architecture itself which makes it a reflection, an expression, an echo, an evocation, a communicator of the religious understanding or vision. And it seems likely that if we wish to establish the possibility that architecture can indeed possess such qualities, we shall have to do so by examining the word "religious." It seems to me to be fruitful to discuss it under four categories.

The first of these has to do with what is true or real. The religious person is committed to the unmasking of reality, to the shedding of illusions, to the peeling away of formalisms, conventions, the unessential trappings of life, the habits of thought and patterns of action which conceal rather than reveal what is true and real. It is true that the impression given to the uninitiated by much of the ritual and ceremony characteristic of religion may be the opposite, it may seem to be a cloak for reality. And perhaps it often is, or becomes such a cloak. But to initiates its intent is to provide a form in which reality can be communicated. And there is no question that the great figures in the history of religion have had a passion for what they considered to be the true and the real. This passion, together with their sense that truth is not adequately realized in the cerebral systems of the philosophers, but is revealed through non-rational media as well, provides the distinction between religionist and philosopher, who is also committed to the search for truth.

The commitment to truth can also be a commitment of architecture. Architecture like other fields of human enterprise tends to be encrusted with conventions, presumptions, masks and artificialities. And some of the notable buildings of the past, like the Cistercian monasteries, the Puritan meeting houses and many of the modern monuments have been distinguished because they exhibit such a serious concern for the forthright, the unaffected and the real.

Indeed it may be that the quality which more than any other links together the architectural leaders of this century is their common insistence that the superficial or artificial is intolerable, and their assertion in the language of architecture that what is true and real is of paramount importance.

And it is certainly true that the so-called "vernacular architecture," the barns, sheds, warehouses, grain elevators, and industrial buildings, attract us to a very high degree because these buildings seem to be closer to reality than most architecture of the more sophisticated sort. We respond to them because they have a sort of childlike directness; they are forthright and honest, without cleverness or artifice; their forms derive from materials, structure and purpose without any obvious intent to impress, startle or excite. We find in them the visual equivalent of the honest man, and they move us and please us because of it. In this respect these buildings can reasonably be called religious architecture, and they put to shame almost all of the churches and temples that have been built recently.

If, then, one of the qualities of religion is a commitment to the real and the true, religious architecture ought

to be a commitment to the real and the true. Obviously this does not mean that it should be unsophisticated or naive, as some vernacular architecture is. But it must be unswervingly forthright, ingenous and unaffected. Imitations of historical styles, the use of imitation materials, the falsifying of structure, the incrustation of buildings with archaic and meaningless symbols, all these common devices are really profanities rather than religious forms. Even the pretentiousness which establishes the religious institutions on dominating sites in our towns and cities, asserting for them a relevance and importance which they do not really have in our society may be a sort of prevarication.

One of the usable definitions of architecture is that architecture is a transition between man and the world, and can therefore construct and illuminate a unity between the two. Such a definition implies that when an architect arranges spaces and forms in an orderly manner, the architecture does not stand as an isolated thing, but is somehow part of a general order. Architecture developed out of such a concept is an expression of the faith that the universe does indeed have integrity, and in the degree to which the architecture succeeds in constructing or illuminating a unity between man and the universe, it is a witness to a vision which is fundamentally religious. It may reasonably be called religious architecture.

The resources out of which an architect attempts to provide this sort of order are immensely complex and varied, obvious and subtle. On the one hand are the factors of the physical world with which he must deal — the nature of the site, the influences of wind, light, heat and sound. The qualities of materials and their interactions, the forces of gravity, the systems and limits of engineering mathematics. On the other hand are the varied factors of human culture and behavior, the sense of time and history, the understanding of human needs both at the physical level and at the various levels of human consciousness, the responses of humans as individuals and as a society.

If architecture is to be called religious it seems reasonable to expect that it should be an expression of this aspect of religion, and I think it can be. Perhaps one might generalize by saying that religious architecture does not assert power and mastery over people, but rather acts as a servant to them, that it is charismatic rather than demanding, that it fulfills, illuminates, instructs, honors and dignifies people.

Not all architecture does this. If one were to look for the worst examples of the opposite I suppose one might point to the great pyramids. But there are many so-called religious buildings in western history which fail badly too, because they are pompous, self-assertive, and unkind. They seek to dominate instead of to serve. And we have become so used to this conception of building that we have sought eagerly to make our churches and temples "impressive" and "imposing."

Our century has brought to us a body of explicit knowledge of the psychological factors which influence human reactions and the development of skills in exploiting these factors. The advertising industry has carried the development of these skills to a high competence. The oriental "brain-washers" whom we resent so bitterly because they seem to us to invade the personality and munipulate people in a thoroughly immoral way have carried the skills even further. But architects also in the last generation have ventured into the field. Their efforts may seem mild and their objectives honorable, couched in their intent to evoke a "mood of worship" in the churches and temples; but there is something ominous about the dimmer-controlled lighting, the dramatic lights and shadows and the search for ways to demand attention. The suspicion lurks that almost all of our architecture aims not simply to serve but to manipulate people.

A good deal of attention has been given by theologians and others in recent years to what are called interpersonal relationships in an effort to explore those aspects of human relations which make it possible for people to live in genuine contact with their fellows rather than as masses of lonely individuals. This is obviously a moral issue also, dealing as it does with human interaction. A distinction has been pointed out between those truly good situations where people accomplish a gracious, free and self-denying dialogue with others and the incomplete and sometimes false and destructive instances where a meeting of persons is simply a self-protective and self-aggrandizing confrontation.

This aspect of the ethical also has its reflection in architecture. Architecture can set a stage for one or the other. More than that, architecture can itself deal with persons in terms of confrontation or in terms of dialogue. Architecture can exist as a sort of autonomous work of art which confronts or surrounds a person without really meeting him. Or it can be the sort of environment which says in effect, "Come with me and we will live together," and which engages a person in a sort of continuous and fruitful dialogue. Such architecture always seems incomplete until it is occupied. We find it sometimes in homes, but the best example I know of a general type in which this characteristic is present is in the Japanese teahouse. I should think that such buildings are more genuinely religious, because they are more genuinely humane, than most shrines, temples and churches.

The mystical experience, in which a person has a direct and unmediated meeting with the divine, has been associated with most religions, and a great many of the cultic buildings of history seem to have been designed to suggest that this sort of encounter is the norm. The most obvious examples are the late medieval cathedrals, which imply in their dim

and lofty vaults and forest of verticals that there a person may be able to commune directly with God. Perhaps whenever architecture emphasizes the individual this is the intent. And many recent churches, with their exaggerated quietness, carpeted floors, dimmed lights, and railroad-train seating imply that when people gather for worship they come not to be together but to be alone with God.

This is a sort of heresy. The norm of religious celebration is not mysticism, but a common worship, using the media of sensible symbols. The holy can be known not only through the exceptional and personal episode of mystical experience, but through objective things and events in which all people can participate.

I believe I have come far enough now to say that religious architecture is architecture which (1) deals with real things in a real way without artificialities and affectations and shuns illusions, deceits and dissimulations; (2) is coherent in itself and establishes a coherence between man and the universe; (3) is an agent of goodness by being a servant and companion of men rather than a master; and (4) serves as an image of the holy by being a work of art.

There are a number of implications and observations which seem to me to be worth noting as a conclusion.

One is that the qualities of architecture which relate it to religion, if what I have said so far is correct, are qualities which are found and can appear in architecture for whatever purpose. They are not the exclusive property of architecture for cultic purposes, nor should they be. There are a vast number of churches and temples which, measured by the criteria I have noted, are really profane. And there are numbers of secular buildings which must be regarded as religious architecture of high quality.

Although this sort of conclusion may be surprising and even disturbing to those who have been used to thinking of religious architecture as a building type, it should not really be troublesome. For at a time when theologians are talking about a secular religion, and when religious bodies are eagerly asserting that religious values must be applied to every category of life if they are to be valid, this position is perfectly consistent.

We may be brought easily to wonder whether every work of art is an image of the holy. And I should think that this is so — that for religious people all beautiful things should have a peculiar grace, for they can turn the consciousness toward the "mysterium tremendum." This, rather than pedagogical or propagandistic uses of art, is the reason why religious people should treasure works of art.

Another observation which I should like to make is that these pages have been concerned with relating architecture and religion generally. I have not been intending to imply that there are no differences among religions or mental matters which must engage the architect most earnestly, and these are the matters with which these pages have been concerned. If one were to carry this sort of study forward in an attempt to deal with what might be called Christian architecture or Hebrew architecture one would, I believe, discover that although some important things remain, the most important things have already been said. And one would soon find oneself examining not the faith, but the cultic practices and the iconography. The rather successful transformation of the Church of Santa Sophia into a mosque by changes in furniture and iconography suggest that this is true.

Another point which I should like to emphasize in this conclusion is this — that if the reasoning in these pages leads to a position where there seems to be no fundamental distinction left between the architecture of religious institutions and architecture for secular purposes, I am quite willing to take that position. But this does not mean that churches and temples should be mundane, prosaic, or in any way profane. What it does mean is that non-cultic architecture can share, and sometimes does, with the best of cultic architecture real religious character.

If we proceed on this basis we may indeed find ourselves building churches and temples which have a continuity in character with the most serious and thoughtful buildings which are built for so-called secular purposes. There will not be a church or temple style, and there should not be. We will not worry about whether a church "looks like a church"; but the fact is, of course, that a good cultic building will always be in some respects an unique building simply because a good architect will respond to the particular demands of the cultic event, which is an unique sort of event. The forms which appropriately shelter this event will in some ways be an unique reflection of its particularities.

Finally, I have implied that the shelter for the cultic event need not be large, nor opulent, nor awesome in the sense that it overwhelms one, and have suggested that the kind of spaces which are most appropriate for not ignore that aspect of the religious awareness which sees the divine as transcendent — as the completely "other." This I do not wish to do. What this examination of the problem seems to me to reveal is that the traditional devices and artifices which are accepted as images of the divine (extreme verticality, dim lighting, axiality, opulence, and so on) are illegitimate. Religious architecture does not depend on these specific architectural idioms; it depends on those qualities of religion I have discussed no matter in what idiom they appear.

It is not so difficult to make something large or strange. But to be honest and good, to see things as a whole, and to devise a beautiful thing — it is then that a person stretches the horizons of humanity, and is it not when this is done that the mystery of the truly "other" gleams in our consciousness?

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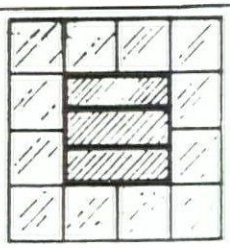

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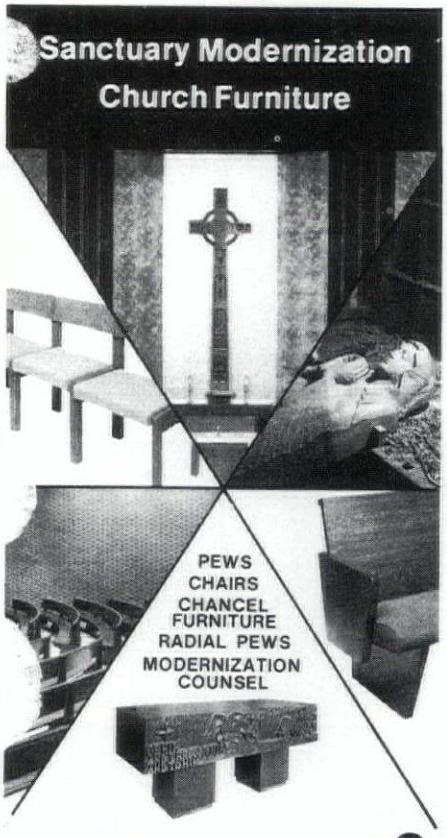

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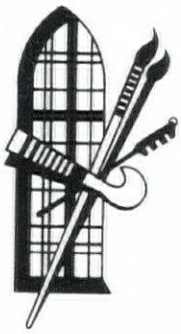

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30	31	JANUARY 1 New Years Day	2	3	4	5
6	7 "Existing Housing Inspection" UWEX-Madison	8	9	10 Executive Committee Meeting/ Mini-Grassroots Madison	11	12
13	14	15	16	17	18	19

	"Value Management/ Engineering Seminar" UWEX-Madison					
27	28	29	30	31 Ezra Ehrenkrantz Eschweiler Lecture UWM-SARUP 8:00 P.M. "Solar Heating & Cooling" UWEX-Madison	FEBRUARY 1	2
3	4	5	6 "Regional Architecture" San Francisco Center for Architecture & Urban Studies San Francisco	7 AIA-PC Seminar Milwaukee	8	9
10	11	12	13	14 Executive Committee Meeting Oshkosh "Office Layout Planning" UWEX-Milwaukee	15	16
17	18	19	20	21	22	23

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TO: MEMBERS OF WISCONSIN SOCIETY OF ARCHITECTS,
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We are pleased to announce that Columbia Hospital is one of eight projects selected for "Excellence in Masonry." A representative from Kahler, Slater and Scott described the project as follows:

"Columbia Hospital wished to provide a 100,000 square foot addition for hospital ancillary services and physician (tenant) offices. Close relationships to parking and circulation patterns, to existing inpatient and outpatient services, and to future expansion were to be maintained.

The project had two component parts which included a materials management center, a department of physical medicine, and expanded administrative, radiology and outpatient services. The second element called for office space to be built in two stages and leased to members of the hospital's staff. Separate identity and access to the office building were needed to emphasize the distinction between the needs of physicians' private practices and the services provided by the hospital.

Rental offices occupy three floor levels above the base structure. Patrons can identify the Medical Arts Building at its separate canopied entry at the ground floor. A new elevator core connects the office floors with the street level entrance and the hospital's diagnostic departments.

The addition was to foster traditional values exemplified in the older parts of the complex which recall the Georgian style, but did not copy the traditional appearance of the existing hospital. Recesses on the southern and western exposures provide shade to reduce heat gain in the summer and help reinforce building identification from the street. Deep penetrations, slot windows and a corridor skylight were arranged to articulate the base element as separate from the office tower. Ground floor windows were sloped for privacy and placed high to preserve wall space for equipment. The overall mass and choice of masonry skin was intended to match the proportions, color and texture of the buildings of the existing campus.

The many skilled masons in the State are to be commended for their contribution to the fine architecture in Wisconsin."

Congratulations to Kahler, Slater and Scott for "Excellence in Masonry."

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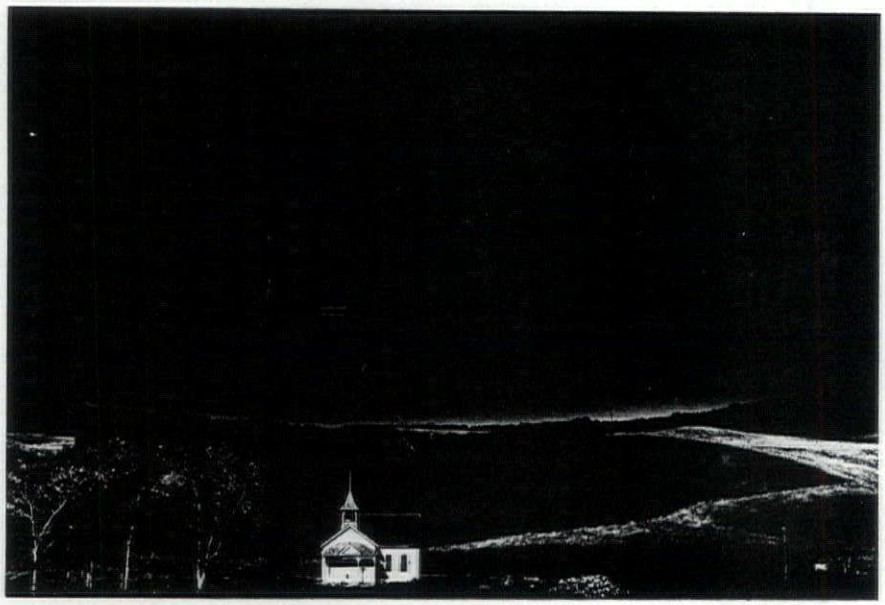
News Photographers Competition Sponsored By WSA

Winners were announced for the 10th Architectural News Competition jointly sponsored by the Wisconsin News Photography Association and the Wisconsin Society of Architects. Members of the WNPA submitted pictures in three categories: single picture of a building or buildings under construction; single picture of one building or a complex of building fully constructed and a picture story composed of a multiple picture presentation.

The Jury chose two Honor Awards, two Merit Awards and seven Honorable Mentions out of forty-six pictures submitted. Winner of the two top awards was Dale Guldan of the Milwaukee Journal.

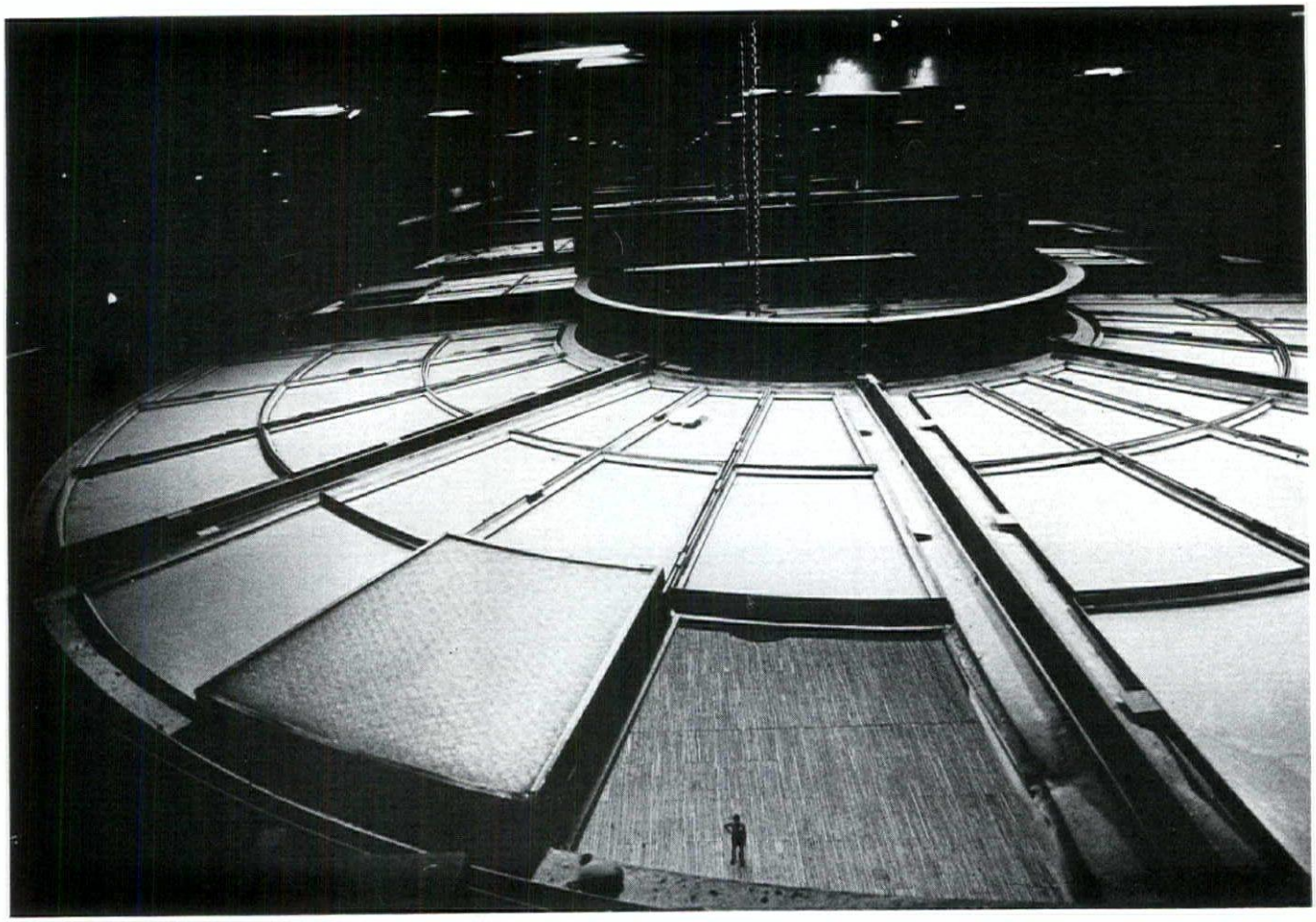
Merit Award winners were John E. Roemer, Green Bay, and Dale Guldan. Honorable Mentions were given to Ken Behrend of Green Bay; John Alley of UW-Milwaukee Photo Service; Mike Brisson of Green Bay; Alan Magayne-Roshak of UW-Milwaukee Photo Service and Norman Lenburg of UW-Madison staff.

Judging of each entry was based on the quality of the photographers work in interpreting and presenting the subject, not necessarily of the subject itself. This years' Jury consisted of Ted Roszumalski, professional photographer of Milwaukee; Maynard Meyer, FAIA, and Uel Ramey, AIA.



Dale Guldan, 3407 N. Fredrick Avenue, Milwaukee, WI 53211.

Class I
Honor Award
"Milwaukee Auditorium"



Dale Guldan, 3407 N. Fredrick Avenue, Milwaukee, WI 53211.

Class II
Honor Award
"St. Josaphat's Basilica"

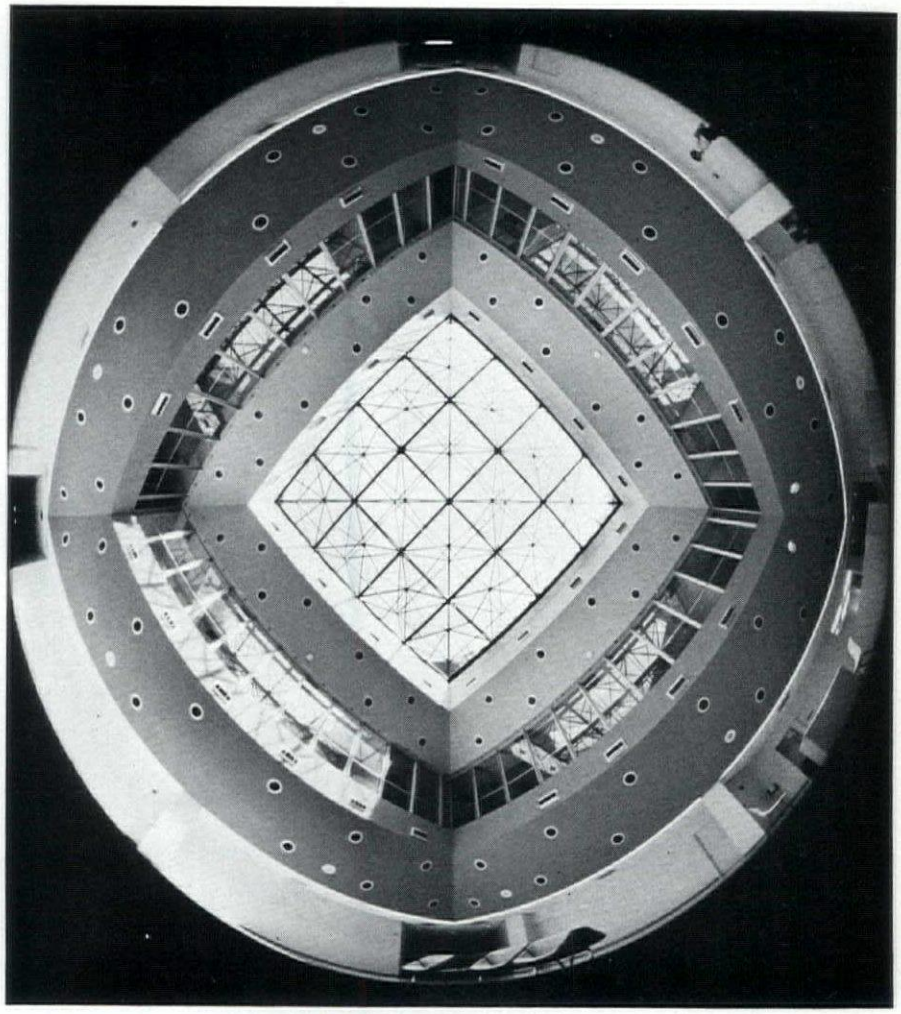
Dale Guldan, 3407 N. Fredrick Avenue, Milwaukee, WI 53211.

Class I
Merit Award
"American Can Warehouse"

John E. Roemer, 3316 Vista Road, Green Bay, WI 54301.

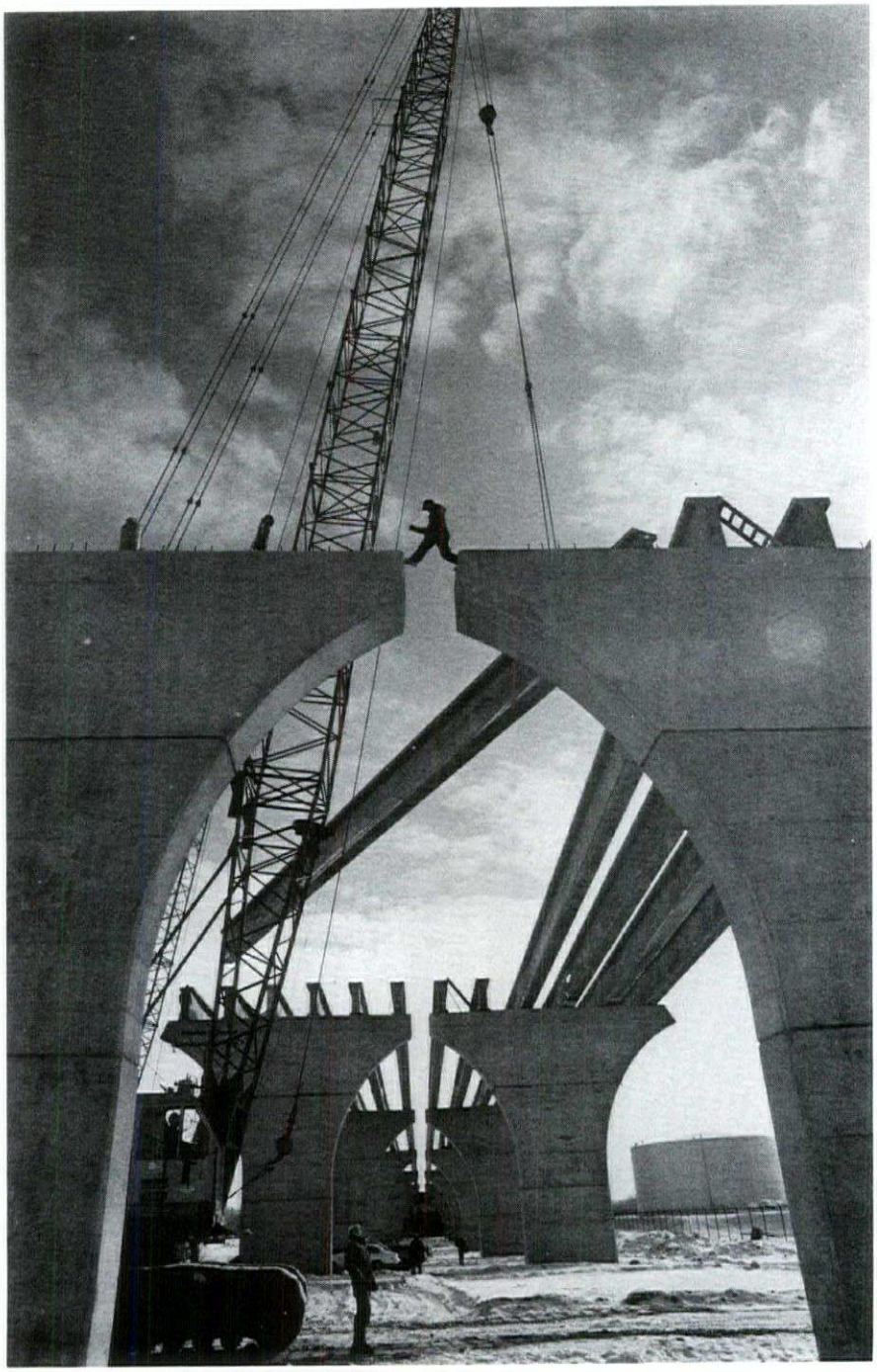
Class I
Honorable Mention
"Proctor & Gamble Warehouse"

Ken Behrend, 2677 Greenwald, Green Bay, WI 54301.



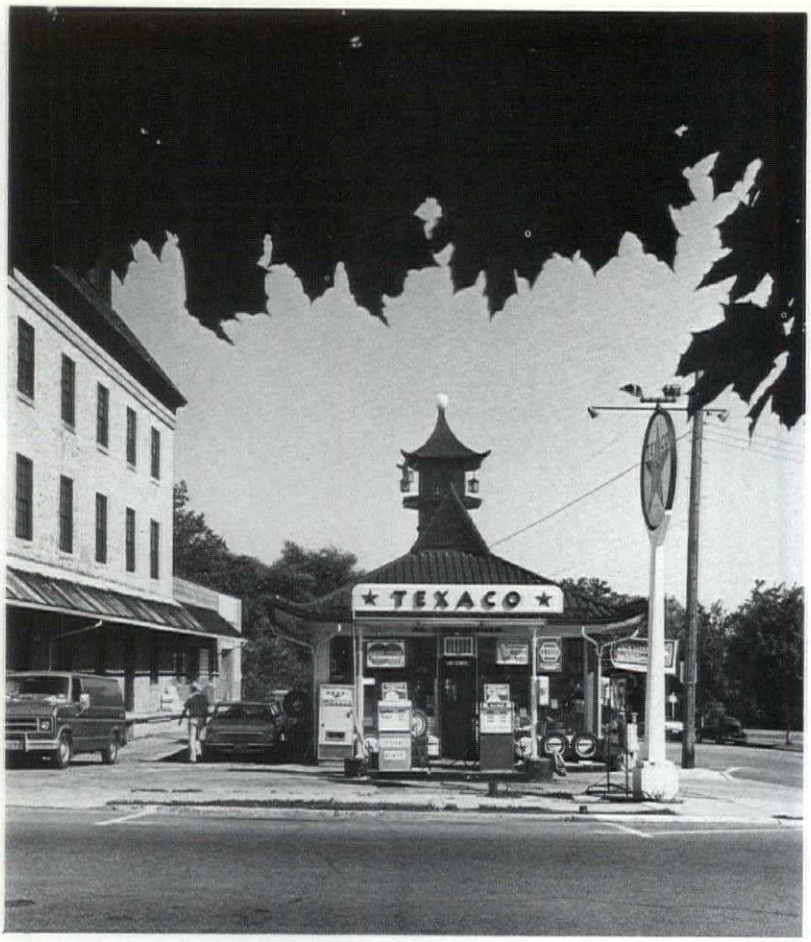
Class I
Honorable Mention
"Clinical Science Center Lobby"

Norman F. Lenburg, 19 Bascom Hall, 500 Lincoln Drive, Madison, WI 53706.



Class I
Honorable Mention
"Construction of Bridge"

Ken Behrend, 2677 Greenwald, Green Bay, WI 54301.



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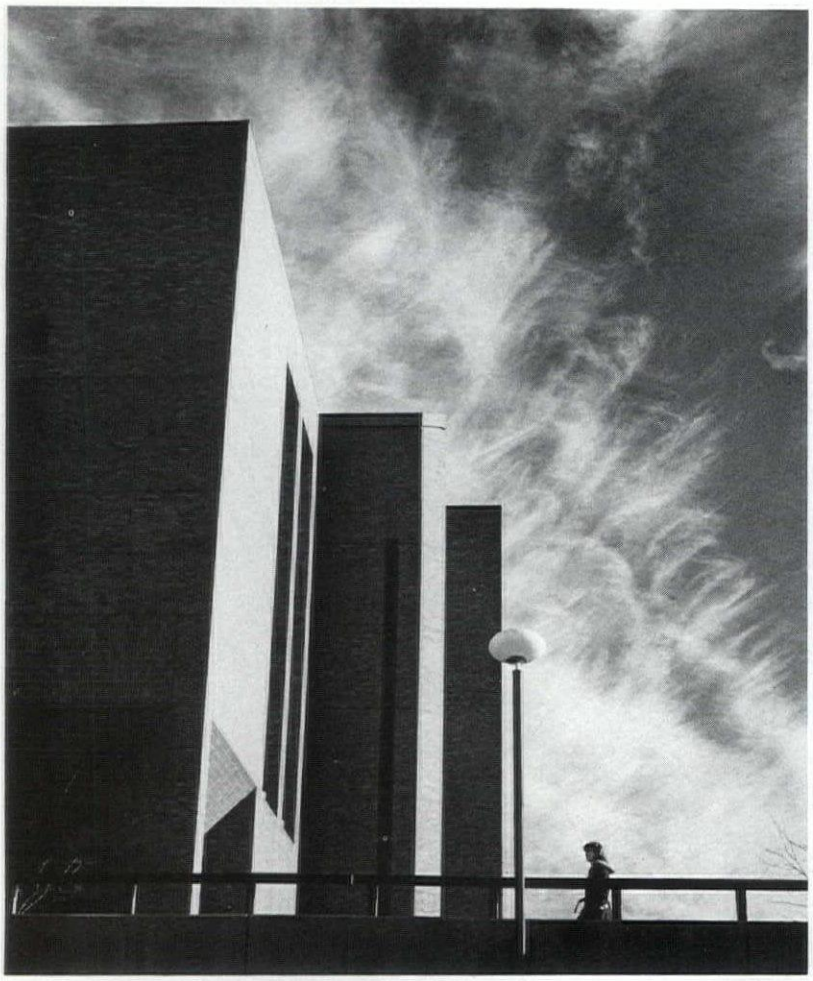
"Station in Cedarburg, WI"

John W. Alley, UWM-Photo Services, Milwaukee, WI 53201.



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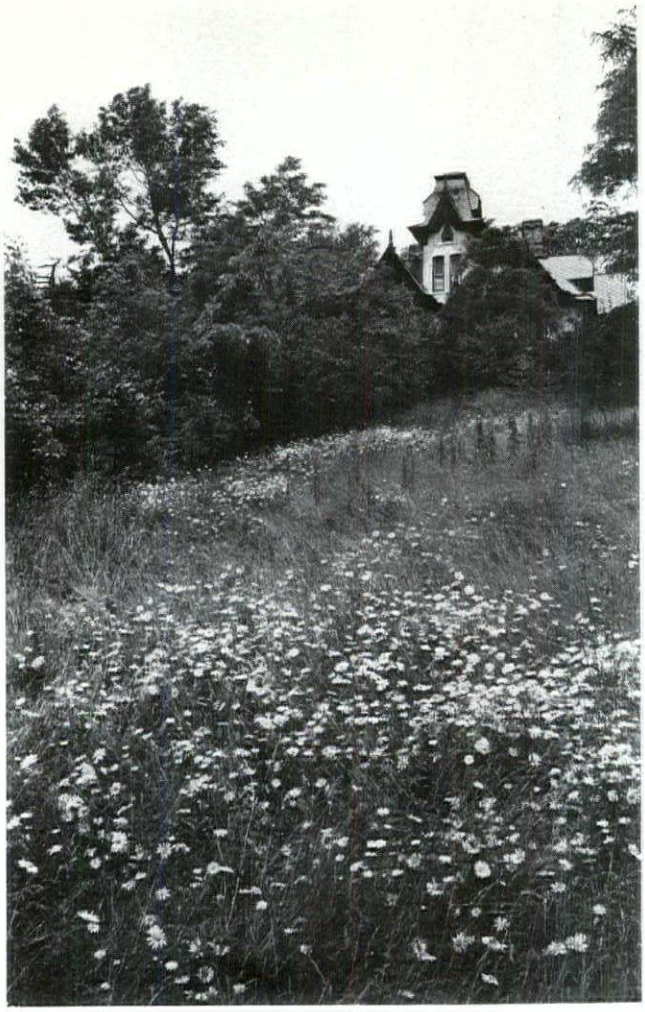
Mike Brisson, 2124 Farlin Avenue, Green Bay, WI 54302.



Class II
Honorable Mention
"Austin House, Wauwatosa"

Alan Magayne-Roshak, 2120 E. Locust Street #5, Milwaukee, WI 53211.

Class III
Honorable Mention
"Elizabeth Plankinton House, Milwaukee"

Alan Magayne-Roshak, 2120 E. Locust Street #5, Milwaukee, WI 53211.

SOCIETY NEWS

SUPPLIERS RESERVE BOOTHS

The 1980 Convention is scheduled for April 30, May 1 and 2. Each month we will be listing those suppliers who have contracted for exhibit space at the Convention.

Exhibitors who have contracted for booth space as of December 1, 1979 are:

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EXECUTIVE COMMITTEE ACTIONS

Your new WSA/AIA Officers were elected at the November meeting of the Executive Committee. Taking over their respective offices on January 1, 1980 will be:

President: Noble E. Rose, AIA
Vice President/President Elect: Walter E. Zoller, AIA
Secretary/Treasurer: Brian F. Larson, AIA
Past President: David E. Lawson, AIA

Chapter elections will be conducted this month and directors at large for the three vacancies will be determined in the general ballot during December.

Those nominated for director at large are David E. Glasser, AIA, Jack W. Klund, AIA, E. William Johnson, AIA, James R. Kennedy, AIA, Thomas J. Miron, AIA, Florian Remitz, AIA, Wayne E. Spangler, AIA, Roy H. Stark, AIA, and Jose' J. Vega. AIA.

The Wisconsin Architects Foundation reported that they had approved the signing of an agreement between Wisconsin Architectural Archives and the Milwaukee Public Library so that the Archive would become an adjunct to the Milwaukee Public Library.

The Wisconsin Architect Inc. board reported approval of new rate structure for advertising rates in the Wisconsin Architect Magazine and the establishment of an annual subscription rate of $15.00 or $1.50 per copy.

The primary officers have agreed to meet monthly as long range planning group. The Past Presidents advisory council is being asked to meet and provide input for the Long Range Planning.

Input by the WSA on the recently announced lake front design competition in Milwaukee is to be sought. Concern was expressed about the guidelines being used.

Recent appointments noted in the "Hotline" included the appointment of William P. Wenzler, FAIA to the Architect section of the examining board of Architects, Engineers, Designers and Land Surveyors. Ken Van Dehy, AIA, has been appointed chairman of the WSA energy committee.

MEMBERSHIP ACTIONS

MUCHLIS DANUWIKARSA, was approved for Student Affiliate Membership in the Southeast Wisconsin Chapter;

GLENN D. HETTINGER, AIA, was approved for AIA Membership in the Southwest Wisconsin Chapter;

AKBAR R. MAHBOUBI, was approved for Associate Membership in the Southeast Wisconsin Chapter;

LARRY MARSHALL, was approved for Student Affiliate Membership in the Southeast Wisconsin Chapter;

MAYNARD W. MEYER, FAIA, was approved for Emeritus Membership in the Southeast Wisconsin Chapter.

PETER NIMMER, AIA, has transferred from the Southeast Wisconsin Chapter/AIA to the Central Arizona Chapter/AIA.

JERRY SARGENT, AIA was approved for AIA Membership in the Southwest Wisconsin Chapter.

JEROME J. WALKOWSKI, AIA, was approved for AIA Membership in the Southwest Wisconsin Chapter.

PEOPLE/ PLACES

Brust Zimmerman has recently moved to new quarters located at 7707 Harwood Ave., Milwaukee, WI 53213, phone: (414) 476-9500.

In a conservation of energy effort, Maynard Meyer/Associates, Ltd. has decentralized its operations as of November 1. The office of Maynard Meyer will be located at the grid coordinates W278N2982 which is 1843 Rocky Point Road, Pewaukee, WI 53072, phone: (414) 691-0220.

Py-Vavra Architects, Engineers has recently relocated to new quarters at 933 N. Mayfair Rd., Milwaukee, WI 53226, phone: (414) 258-6600.

Richard Paul Linde has relocated his offices at 933 Erie Ave. His mailing address will be P.O. Box 1143, Sheboygan, WI 53081. Phone: (414) 459-9199.

Glenn F. Groth, AIA, is now located at 1156 Union Ave. His mailing address will be P.O. Box 941, Sheboygan, WI 53081. Phone: (414) 452-3602.

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POSITION VACANCY ANNOUNCEMENT

POSITION: Department of Architecture Chair. Arizona State University Department of Architecture.

SALARY: Rank and salary dependent upon applicant's qualifications.

EDUCATION AND EXPERIENCE: The applicant selected for the position of Chair of the Department of Architecture should possess a first professional degree and national or state registration. The individual should also possess a **reputation of national or international stature in some aspect of architectural practice and academic administration.**

MAJOR RESPONSIBILITIES: The Department Chair, under the Dean of the College of Architecture, must be a capable **administrator** who will provide stimulus and direction to establish departmental teaching, research, and service activities. The Chair will be prepared to share with members of his staff, through discussion and other democratic procedures, the responsibility for these activities. Chair will also be expected to teach at least one course in his/her specialty.

APPLICATION DEADLINE: January 15, 1980.

STARTING DATE: July 1, 1980.

TO APPLY: All applicants must submit the following credentials before deadline date.

1. Curriculum Vitae
2. Portfolio
3. Request letters of recommendation from three sources be sent directly to the Search Committee
4. Personal photo.

SUBMIT TO: Professor John R. Rummell, AIA, Chair
Search Committee
Department of Architecture
Arizona State University
Tempe, Arizona 85281

ARCHITECTS WIN DAMAGE CASE

(The following article is from THE MILWAUKEE JOURNAL - Thursday, November 8, 1979.)

A Milwaukee worker cannot collect damages from the architects who supervised the construction project on which he was injured, the Wisconsin Supreme Court has ruled.

The opinion, written by Justice Connor T. Hansen, affirmed a decision of Circuit Judge Michael J. Barron of Milwaukee County.

The case was appealed by Leon Hortman, 804 W. Clarke St., a construction laborer who was injured June 8, 1973. Hortman was working on an addition to St. Michael Hospital in Milwaukee when a length of wooden plank fell on him. He suffered a concussion and fractures.

Hortman then filed suit against the supervising architects, Mark F. Pfaller Associates and John J. Flad & Associates, both of Milwaukee. Hortman contended that the architects were responsible for the safety of those working on the site. He asked for damages of $500,000.

Barron, in the Circuit Court decision, said the architects had no duties beyond seeing that the contractors performed their duties. The Wisconsin Supreme Court agreed with Barron.

The brief is on file at the AIA office if anyone wishes to research the details of this case.

ENERGY SHORT COURSES

As we enter the Eighties, energy management has become a necessity for business, industry, and government agencies. The Department of Engineering and Applied Science of the University of Wisconsin-Extension will present the third year of its comprehensive series of four one-week short courses which can lead to an Energy Management Diploma (EMD).

Over the past two years, over two hundred energy managers, engineers, consultants, technical managers, and government officials have attended and forty-one have earned the EMD. Taught at a technically appropriate level, plant engineers and facility energy managers receive in-depth, relevant training. Researchers and policy makers gain valuable exposure to real world examples, problems, and solutions.

The program is designed to move these people and their programs ahead by years. Participants learn how to organize and operate an effective EM program in their own situation; they update their technical skills for design and review of energy systems; acquire familiarity with the old and new energy technologies with which they must deal; and develop their management abilities.

Of the thirty-four instructors that appear through the four weeks: eleven are practicing energy managers; six are full-time energy consultants to business, industry, and government; six are involved in applications engineering or training for large energy-related manufacturers; ten represent major universities (seven of these are active energy consultants and one is a management consultant).

To enable students to make the best use of their time, the four one-week courses will each be offered twice in 1980. During February and March the courses will be presented in two two-week sessions. From late April through September, each week will be presented by itself. It is not necessary to take the courses in order.

Qualified individuals who satisfactorily complete all four weeks and an examination will earn an Energy Management Diploma. All who attend will receive Certificates of Completion and Continuing Education Units.

For detailed information on program content, enrollment, and Diploma requirements, contact John C. Jenkins, Department of Engineering and Applied Science, University of Wisconsin-Extension, 432 North Lake Street, Madison, Wisconsin, 53706. Telephone (608) 263-5523.

ADVERTISER'S INDEX

Jay B. Albee Floor Products Co. Inc. ... 36
Andersen Corp. ... Back Cover
Arnold & O'Sheridan Inc. ... 37
Automatic Temperature Supplies Inc. ... 16
Automatic Temperature Supplies Inc. ... 16
Automatic Temperature Supplies Inc. ... 16
Brust Engineering Inc. ... 36
Builders Plumbing Supply Co. Inc. - New Berlin ... 16
Camp Dresser & McKee Inc. ... 36
Cold Spring Granite Company ... 10
Merco-Crichton Division ... 16
Custom Drywall Inc. ... 14
Arthur G. Dietrich Co. Inc. - Fast Response Ad ... 10
Dolan & Dustin Inc. ... 36
Donohue & Associates Inc. ... 36
Enterprise Art Glass Works, Inc. ... 17
Fan Dangle ... Inside Front Cover
Graef-Anhalt-Schloemer & Associates ... 37
Health Insurance Corp. ... 4
Holland & Kurtz Inc. ... 37
Insulation & Roofing Systems Inc. ... Back Cover
Thomas H. Jaeschke & Associates Inc. ... 37
Joseph P. Jansen Company ... 20
J. J. Koepsell Co. ... 16
Kohler Co. - Kohler Listing ... 16
Kohler Co. - Fast Response Ad ... 10
W. J. Leasa Electric Contractors ... 4
James Luterbach Construction Co. ... 14
Manci & Haning Co. ... 37
Manitowoc Church Furniture Co. ... 14
Manning Church Lighting ... 4
Marine National Exchange Bank ... 2
Masonry Institute of Wisconsin ... 21
Mid-State Supply Inc. ... 16
Milwaukee Plumbing & Heating Supply Co. ... 16
Milwaukee Stove & Furnace Supply Co. ... 37
Milwaukee Testing Lab ... 37
Murphy Supply Co. ... 16
A. I. McDermott Co. Inc. ... 37
A. I. McDermott Co. Inc. ... 16
New Glass Studios ... 14
Northland Church Furniture ... 10
Ossit Church Furniture Co. Inc. ... 17
Package Boiler Burner Service Corp. ... 20
W. S. Patterson Co. ... 16
Photocopy Inc. ... 14
Products Engineering Co. - Visa Division ... 17
Radford Co. ... Back Cover
Reinders Bros. ... 36
Ritchie Brothers Incorporated ... 10
J. W. Romlein Company Inc. ... 36
Soil Exploration Co. ... 36
Soil Testing Services of Wisconsin Inc. ... 37
Stuarts House of Prestige Hardware ... 14
H. W. Theis Co. ... 16
Twin City Testing & Engineering Lab Inc. ... 37
United Plumbing & Heating Supply Co. ... 16
Van Heule Studios ... 20
Visa Division - Products Engineering Co. ... 17
Warzyn Engineering Co. ... 36
Wauwatosa Glass Co. ... 14
Wisconsin State Conference of Bricklayers & Allied Craftsmen ... 36
Wisconsin Testing Laboratories ... 37
Wittock Supply Co. ... 37

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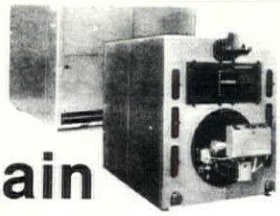

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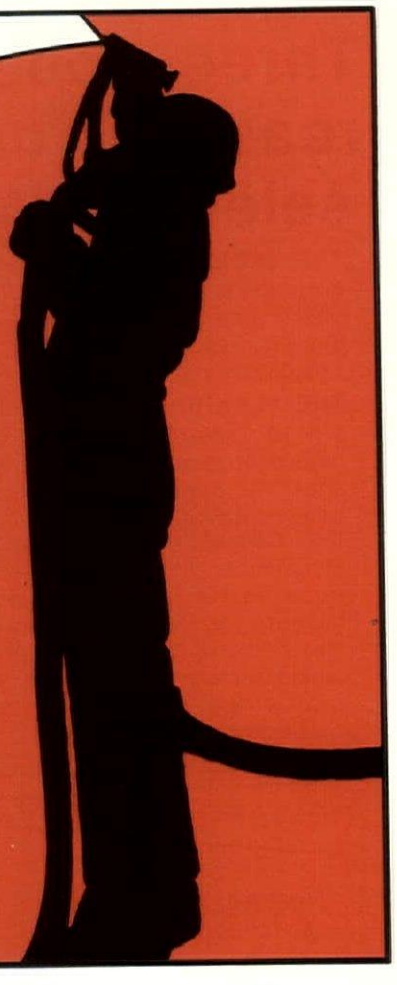

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